

7b
85-B
808
v.1-3

PK Smith
8/17



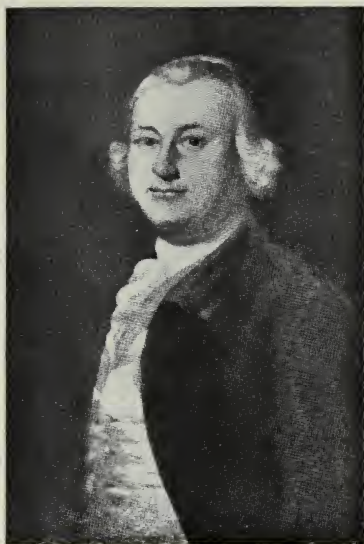
Digitized by the Internet Archive
in 2014

WITH THE COMPLIMENTS
OF THE COPLEY GALLERY

LITTLE KNOWN
EARLY AMERICAN
PORTRAIT PAINTERS



JONATHAN BLACKBURN



JAMES OTIS

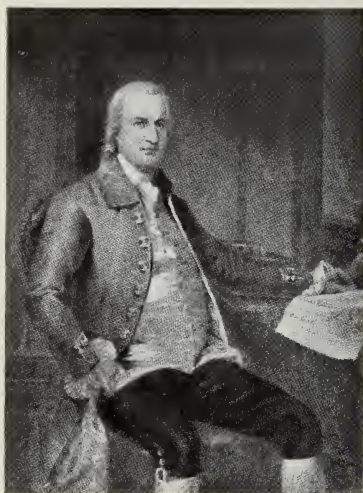
THE work of Blackburn, overlooked for a century, is now sought and treasured for its historical value and genuine, artistic merit. He was born in Connecticut about 1700, and died after 1765. I should be very glad for any definite data as to the date of birth and death of Blackburn. Some of the portraits of the

many I have listed by Blackburn are those of

Mary Faneuil
Mrs. John Bours
Joshua Babcock
Mrs. Joshua Babcock
Theodore Atkinson
Lady Pepperell and Sister
Mrs. Nathaniel Barrell
Rev. Peter Bours
Mary Brown Greenleaf

Mrs. Thos. Deering
Mrs. Thomas Hancock
William S. Johnson
Charles Apthorp
James Otis
Joshua Warner
Mrs. Thomas Bulfinch
Daniel Henchman
Joshua Winslow

RALPH EARL



OLIVER WOLCOTT

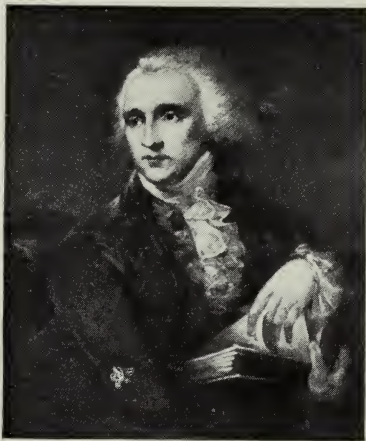
Jackson. He visited England, received instruction from West, and while in London painted a portrait of George III. Among the portraits by him are those of

Roger Sherman
Lady Williams
Ezra L'Hommedieu
Mrs. Alex Hamilton
Mrs. John Rogers
Oliver Wolcott
Wm. Carpenter

Marianne Wolcott
Oliver Wolcott and Wife
Wm. Carpenter
Mary Carpenter
Mrs. Theo Sedgwick
William Gilliland
Prof. Nehemiah Strong

A MOST interesting and talented portrait painter was Ralph Earl, who was born in Leicester, Mass., in 1751 and died possibly in 1801, although there is some doubt as to this date. He had a brother James, also a portrait painter, and a son Ralph, a portrait painter, who married a niece of President

CHRISTIAN GULLAGER

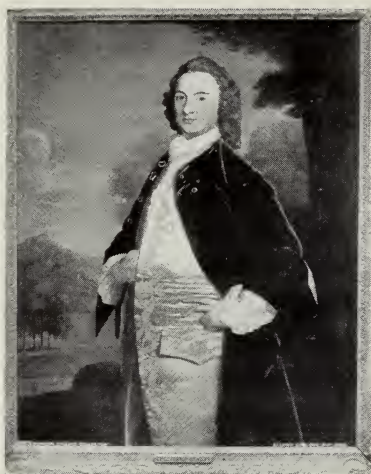


GEORGE RICHARDS MINOT

GULLAGER, as he signs his name, was born in 1762, and died in 1826; a painter of portraits, who is the author of the likeness of Colonel John May in the American Antiquarian Society, was of Danish origin. He painted the portrait of Washington while the

President was at Portsmouth, N. H., and the fact is mentioned in the diary of Washington. Gullager also made the portraits of Rev. James Freeman, Rector of King's Chapel from 1787 to 1836, and that of George Richards Minot.

ROBERT FEKE



WILLIAM BOWDOIN

THE earliest colonial painter who had any proper training in art, so far as present knowledge goes, was Robert Feke. He was a descendant of Henry Feake, who emigrated from Holland to Lynn, Mass., in 1630, and a branch of whose family settled at Oyster Bay, L. I., whence it is said

the artist came to Rhode Island. The Feakes, as the name was spelled originally, were Quakers. According to a writer in the Historical Magazine, Feke was absent from home several years to escape persecution for his religious beliefs, was taken prisoner and carried to Spain, and while in captivity he learned to draw and paint. He settled at Newport, R. I., where among other portraits he painted that of Mrs. Wanton, the beautiful wife of the Colonial Governor. This portrait is dated 1746. He worked in New York, Philadelphia and Boston. In the latter city he no doubt painted William Bowdoin. A portrait of Rev. John Callender, now in Newport, is by Feke, although for a long time attributed to Smibert. A self portrait by Feke

is owned in Cambridge. It is difficult to discern the difference in technique between early examples by Smibert and Feke. He went to Bermuda for his health and died there at forty-four years of age. Among the portraits known to be by Feke are those of

Gershom Flagg

Hannah Pitson Flagg

Charles Apthorp

Mrs. Charles Willing

Ralph Inman

Richard Saltonstall

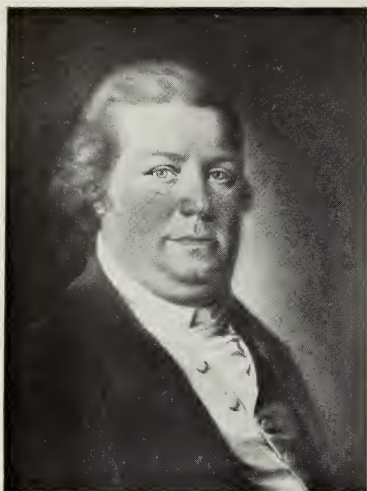
Rev. John Callender

James Bowdoin

Mrs. James Bowdoin

Mrs. Joseph Wanton

JOHN JOHNSTON



SELF PORTRAIT

A MOST interesting portrait painter, only lately appreciated and respected as an artist of merit well worth recording, was John Johnston, who was born in Boston in 1752 and died in 1818. He was the son of Thomas, who kept a shop in Brattle Street, where he sold colors, made charts, painted coats of arms, en-

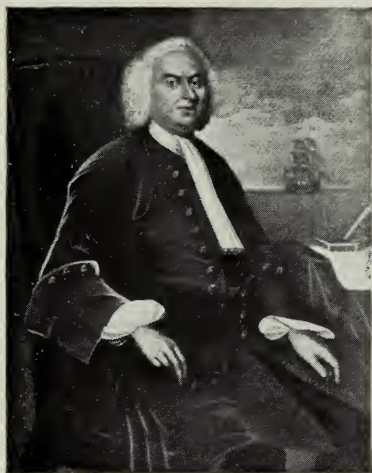
graved portraits, music plates, etc. John Johnston had military service in the Revolution, reaching the rank of Major, and was an original member of the "Cincinnati."

Among the portraits by Johnston are those of

Samuel Phillips Savage
James Russell
Samuel Adams
J. Codman, Sr.
Rev. Stephen Peabody

Judge Daniel Davis
Capt. Constance Freeman
Increase Sumner
Rev. John Murray
Judge David Sewall

JOSEPH BADGER



JAMES BOWDOIN

THERE is very little available data about this most interesting portrait painter, whose work somewhat resembles that of John Greenwood, and I believe is often attributed to Smibert or early Copley. He died probably in 1765, as his estate was administered in that year. Among the

portraits known to be by Badger are those of

James Bowdoin
(two portraits)

Alexander Savage

Timothy Orne

Mrs. Dudley Leavitt

Daniel Mackey

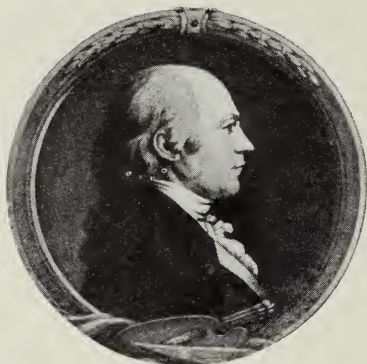
Thos. Mason

Mary Leavitt

Thomas Savage

James Russell

EDWARD SAVAGE



EDWARD SAVAGE

THE work of Edward Savage at its best gives a distinct impression of a painter of portraits who understood character and had the ability to portray it. In addition to the excellent delineation of the personality of his sitters, the

portraits are mostly exceedingly well drawn and of good color. Edward Savage was born in Princeton, Mass., November 26, 1761, and died there July 6, 1817. There is good evidence that he was originally a goldsmith, but he must have early abandoned this occupation, as we find him at twenty-eight years of age equipped with a letter to Gen. Washington in New York, requesting him to sit for his portrait now at Harvard University. The portrait, begun in December, 1789, was finished, according to Washington's diary, the following month. We find Savage in London in 1791, and later in Italy, where he copied the portrait of Columbus which was afterwards engraved. While in London he learned to engrave in stipple and mezzotint and published his engraving of Gen. Knox. In 1794 he was back in America and married in Boston. From that time on he practiced his profession, a

portrait painter and engraver, in Boston, Philadelphia and New York. In 1812 he was interested in the "New York Museum" opened in Boylston Hall in that year and the collection of curiosities and paintings commenced by Savage was bought by Ethan Allen Greenwood, also an excellent portrait painter, who opened the New England Museum on Court Street in 1818. There were exhibited the picture of Washington and his family by Savage; seventy other paintings and many curiosities. In turn the collections of several other museums were added to the Greenwood collection, which finally became the property of Mr. Moses Kimball and made the beginning of the Boston Museum. Among the portraits by Savage are those of

The Washington Family	Benjamin Rush
Robert Treat Paine	Howell Williams
Robert Morris	Mrs. Howell Williams
Rev. Peter Thacher	Thomas Jefferson
Henry Knox	John Adams
John Langdon	

And a number of miniatures, including one of himself

JOHN WOOLASTON



MARTHA WASHINGTON

A MOST interesting portrait painter, remarkable in many respects, was Woolaston who painted in Philadelphia as early as 1758, and in Maryland as early as 1759 and 1760. Among the few portraits known to be by Woolaston are those of

Mrs. Washington

Mrs. Randolph

Rev. George Whitefield

William Smith

Daniel Parke Custis

John Parke

Mrs. Roger Morris

Thos. Bretton

FOR purposes of historical record I should be very glad to know more about any of these painters, or to learn of portraits I may not have listed, and if portraits by any of these artists are for sale I should be pleased to be so informed.

May a word of advice be offered at this time regarding the care and restoration of these early American portraits? They are valuable historically and artistically, and I shall be pleased to attend to the intelligent restoration of any such pictures as may need attention.

FRANK W. BAYLEY,
103 Newbury Street,
Boston.

WITH THE COMPLIMENTS
OF THE COPLEY GALLERY
103 NEWBURY STREET
BOSTON

LITTLE KNOWN
EARLY AMERICAN
PORTRAIT PAINTERS

No. 2



These notes on a few little known early American portrait painters are published with the hope that more may be learned about their personal history and their art. I should be glad to know of any portraits by any of the painters mentioned, that a record may be made of such.

JOHN GREENWOOD



BENJAMIN PICKMAN

THERE are not many portraits that may be definitely traced to John Greenwood. He was born in Boston, December 7, 1727, the son of Samuel and Mary Charnock Greenwood. Samuel died in 1742 and John was apprenticed to Thomas Johnston. All of his portraits made in America were painted

during the next ten years, as he went to Surinam Dutch Colony in 1752, where he remained for over five years and executed over one hundred portraits. He went to Holland in 1758, where he made more portraits, and to Paris in 1763, and later to London, where he settled permanently as an engraver of his own portraits and of others. He died at Margate, September 16, 1792. Among the portraits attributed to Greenwood are those of

Samuel Gardner

Esther (Orne) Gardner

Ephraim Turner

Mrs. Judith Pickman Holyoke

Benjamin Pickman

Thomas Prince

Mrs. Mary Whipple-Epes Holyoke

NATHANIEL EMMONS



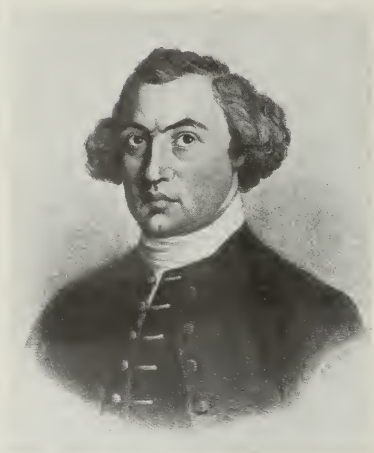
ANDREW OLIVER

IT is probable that many portraits attributed to other painters are the work of Nathaniel Emmons. That he was an artist of unusual merit is evident in the portrait of Lieutenant-Governor Oliver, which is reproduced here from a picture made in 1728. He also made a portrait of William Clark (1670-1742) in 1732, according to a letter

to Dr. Samuel Green from Miss E. S. Quincy. This portrait was owned by Peter Wainwright in 1879 and I should like very much to locate it. Emmons was baptized on December 5, 1704, married Mary Brooks in 1731, and died May 19, 1740, being buried in the Granary Burying Ground. The inventory of "Nathaniel Emmons, painter-stainer, filed in June, 1740, mentions eight mezzotint pictures, 64s.; two pictures 20s.; one hundred brushes, £8 10s.; two pictures, 15s.; sundry picture frames, £5; and the Hon. Judge Sewall's picture." This portrait engraved by Pelton is familiar to collectors. Nathaniel Emmons had seven children, including Samuel, who

married Rachel Love in 1753; Richard, who married Eliza Cade in 1762; and Nathaniel, who married Ruth Line in 1763. Nathaniel Emmons and his brother Jacob were joint tenants of a house on May Street in the westerly part of Boston, which in 1744 was conveyed by Jacob to John Smibert, the portrait painter. I hope this very incomplete data may be instrumental in finding other portraits by Emmons.

WINTHROP CHANDLER



WINTHROP CHANDLER

MOST interesting is the work of Winthrop Chandler, known to a very few as a portrait painter during the Revolutionary period and later. He was the youngest son of William and Jemima Bradbury Chandler and was born in Woodstock, Conn. April 6, 1747, O. S.

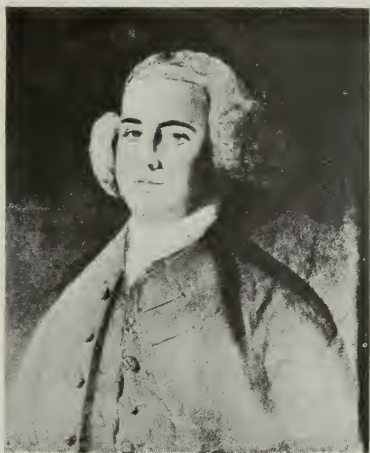
He studied his art in

Boston, we are told, and if so, Copley may have been his teacher. Mr. Chandler married Mary, daughter of Rev. Charles Glysson of Dudley, Mass., February 17, 1772, and removed to Worcester, Mass., in 1787. Mr. Chandler's death and obituary notice appears in the *Worcester Spy* of August 19, 1790. Among his portraits are those of

Himself	Colonel Ebenezer Craft
His Wife	Mrs. Ebenezer Craft
Captain Samuel Chandler	John Green
Mrs. Samuel Chandler	Mrs. John Green
General Samuel McClellan	Colonel Levi Willard
Mrs. Samuel McClellan	Mrs. Levi Willard

I should be very glad to record other portraits by Winthrop Chandler.

BENJAMIN BLYTH



JOHN ADAMS

A PORTRAIT painter known but little outside the limits of his native town was Benjamin Blyth. He was the son of Samuel Blyth, sailmaker, of Salem, Mass., and was born in 1746 in that town. He married Mehitable Cook of Salem, September 16, 1769. I have no record of his

death. His work was nearly all, if not entirely, in pastel, and confined to bust portraits, excellent in color, but often not well drawn and hard. One feels, however, that the likeness and character of his sitters was faithfully portrayed. Perhaps the best examples of his work are the portraits of John Adams and Mrs. Abigail Smith Adams. The portrait of John Adams is reproduced as a frontispiece to Volume IV. of Bancroft's "History of the United States" and also in the "Life and Works of John Adams" by Charles Francis Adams. Both portraits are reproduced in the "Centennial of Washington's Inauguration." The portrait of Mrs. Adams, which was painted at the age of twenty-one, is reproduced in the *Century* for 1889, credited to Blyth. In the "Annals of Salem" by Joseph B. Felt, published in 1845, he says, under date of

1769, "Benjamin Blyth draws crayons at his father's house in the great street leading to Marblehead. He painted with great success in colored crayons. Many of his portraits are still extant in the ancient families of this city." Felt saw a portrait by Blyth of George Whitefield in the act of preaching. Mary, the second daughter of Rev. William Smith and sister of Mrs. John Adams, became the wife of Richard Cranch, the watchmaker, who lived in the house still standing at 8 Mill Street, Salem, and where Mr. and Mrs. John Adams visited frequently during 1766 and 1767. Benjamin Blyth lived either in the Cranch house or very near it in 1769. He was working in Salem as late as 1787.

In the collection of the Essex Institute at Salem are pastels by Blyth of Judge Samuel Curwen (1715-1802), and of Miss Sarah Curwen (1742-1773), made in 1772; Joseph White (1748-1830), and of Mrs. Joseph White, made at the same period; Mrs. General John Fiske (died 1782); John Gibant; David Ropes (1739-1793); Mrs. David Ropes (1741-1830); and a portrait of an unknown child. There is a portrait of Dr. Edward Holyoke by Blyth, owned by Mrs. Charles S. Osgood of Salem, and a portrait of Mrs. Edward Holyoke (Mary Vial), owned by Mr. Andrew Nichols of Danvers. Both these pictures are reproduced in the Holyoke Diaries. A portrait of General John Thomas, made in 1776, is a fine example. It is owned by a great-granddaughter, Miss Sarah Williams of Yonkers, New York. A portrait of Washington by Blyth, which belonged to Governor John Hancock, was engraved by J. Norman, also one of Mrs. Washington. Both these engravings are in the collection of the Dedham Historical Society and were published by John Coles in 1782.

HENRY SARGENT



JOHN TURNER SARGENT

A PORTRAIT painter of whom Boston should be proud, and who is but little known, was Colonel Henry Sargent, born in Gloucester, Mass., in 1770. He was educated at Dummer Academy, studied with Benjamin West in 1793, and was befriended by Copley. He came back to Bos-

ton in 1797 to practice his profession, having studios at 1 School Street and 10 Franklin Place. He died in Boston in 1845, practicing his profession continuously except for his brief career as colonel of militia during the War of 1812. The best portrait by Sargent is that of his son, John Turner Sargent, reproduced here. Among his other portraits are those of

General Benjamin Lincoln

General Richard Devens

Rev. Jedediah Morse and Wife
(parents of S. F. B. Morse)

Rev. John Clarke

General Knox

Jeremy Belknap

I should be glad to know of other examples.

WILLIAM VERSTILLE



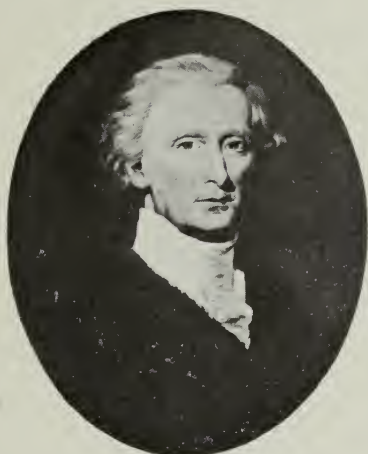
MRS. SUSANNA HOLYOKE WARD

AN excellent miniature painter whose work is usually signed and has marked characteristics was William Verstelle. He painted as early as 1769 and worked in Philadelphia, Boston and Salem. In the *Pennsylvania Gazette* in 1782 he advertised that for two months he would paint

miniatures in Philadelphia for two guineas. In 1802 he worked in Salem, Mass. Among his miniature portraits are those of

Captain John Carleton, U. S. N.	Joshua Ward, Jr.
John Dabney, made in 1809	Jacob Crowninshield
Mrs. Mary Crowninshield Silsbee	

ROBERT FIELD



CHARLES CARROLL

A MOST gifted engraver, miniature and portrait painter was Robert Field, born in Gloucester, Eng., who painted in Boston in 1793, in Philadelphia in 1795, and also in Baltimore. While in Philadelphia he engraved a portrait of Washington after W. Robertson. He also engraved a portrait of Jefferson after Stuart

and of Hamilton after Trumbull. Among his American miniatures are those of William Cliffton, John E. Harwood, Charles Carroll of Carrollton, Mrs. Thornton of Washington, and Mrs. Allen of Boston.

In 1808 he removed to Nova Scotia, locating at Halifax, where there are many examples of his work ; among his portraits being those of Governor Sir George Prevost, Sir John Sherbrooke, Sir John Wentworth, Bishop Inglis, Sir Alexander Cochran, Sir Edward Perry, and many others. He died in Jamaica, August 9, 1819. It is supposed that he made a number of miniatures in Boston. Malbone was intimate with him, and his miniatures may be in some cases mistaken for Malbone's. I should be glad to record any miniatures by Field made during his residence here.

LAWRENCE KILBURN



MRS. JAMES BEEKMAN

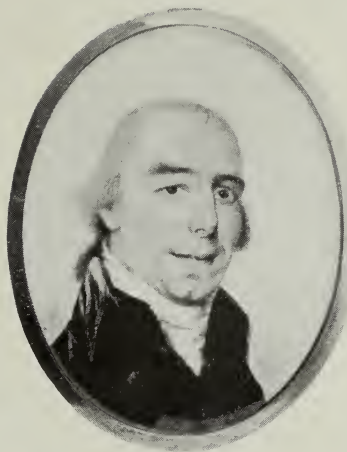
ALTHOUGH not a New England painter of portraits, he was certainly more than excellent as an artist, and some of his portraits may be attributed to other painters. He came to New York from London in May, 1754, and advertised in the *New York Gazette* and the *New York Mercury* that he was ready to paint portraits. He married Judith Eyraud in 1761 and died in 1775. Among his portraits are those of

James Beekman

Mrs. James Beekman, painted in 1761

Dr. Samuel Johnson

WILLIAM LOVETT



REV. JOHN CLARKE, D. D.

A MINIATURE painter of great merit, although his career was brief, was William Lovett. Very little has so far been found as to his personality or his work. He was born in Boston in 1773, and appears in the Boston Directory, first as a portrait and miniature painter on Tremont Street in 1796,

and living on Federal Street. His name disappears from the directory until 1800, when he is recorded as having a studio on Bromfield Lane. He married Elizabeth, daughter of John Langdon, November 22, 1795. The *Columbian Centinel* published a notice of his death, aged twenty-eight, on July 1, 1801, as dying suddenly June 29. An inventory of his estate — filed by his wife, Elizabeth, as administratrix, July 14, 1801 — includes "Eleven pictures, one frame, and lot of tools." The only miniature portraits that I know of by Lovett are those of Rev. John Clarke (1755-1798), in the Essex Institute at Salem, and a replica in the Boston Museum of Fine Arts. It has been engraved by G. Graham. An engraving by Hill after a full-length portrait by Lovett of "Mr. Baker in the character of Gustavus Vasa," published in 1798, is in the collection of the Massachusetts Historical Society. I hope to learn more about this talented young artist.

NOTES

A fine portrait of Richard Middlecote, evidently of American origin, is signed N. Byfield and dated 1713.

This entry occurs in the Selectmen's Records of Boston, August 25, 1701: "Lawrence Brown, a Limner, asks admittance to be an inhabitant of this Towne, which is granted on condition that he give security to save the Towne harmless." He had a son Edward, born November 1, 1701, and a daughter Edith, who married William Dolbeare, September 19, 1729. I wish this painter might be traced and his work identified.

An interesting portrait signed Jno. Mare, 1768, has recently been discovered. Does any one know about him?

A portrait, if there is such, of Aaron Dexter, who was born in 1750, and married Rebecca Amory, is much sought after by several societies of which he was a member.

A portrait of John Vinall, evidently made in the colonial period, is signed J. M. Furnass Pinxit. It is the only one I ever saw by John Mason Furnass, who was the nephew of Nathaniel Hurd, and to whom Hurd bequeathed his artists' materials. He probably made others.

THE interest in early American portraits is increasing rapidly, and the work of the pioneers in American art who left the only record we have of the features of our ancestors is now more appreciated than ever before. These portraits teach and encourage pride in ancestry and make the characters in our history real. Many of these portraits are more or less cracked, blistered or wrinkled. Others are dry and colorless from dirt or lack of varnish ; backgrounds are lost, flesh color entirely unlike the work of the painter, perhaps the canvas torn or broken,—all owing to neglect. In nearly every case portraits may be restored without injury or in any way altering the work of the artist by intelligent and careful attention. I am familiar with the technique and manner of nearly all the early American portrait painters, and am prepared to consult without expense with owners of old portraits as to their condition and advise with them as to what is necessary for their preservation. This work is done under my personal supervision and I have an extensive list of references.

FRANK W. BAYLEY.

WITH THE COMPLIMENTS
OF THE COPLEY GALLERY
103 NEWBURY STREET
BOSTON

LITTLE KNOWN
EARLY AMERICAN
PORTRAIT PAINTERS

NO. 3



The previous issues of "Little Known Early American Portrait Painters" were very well received and were instrumental in locating and recording many interesting portraits which, while being treasured family heirlooms, were unrecorded and known only to immediate family and friends. I shall be glad to know of portraits by any of the painters mentioned in this issue.

JEREMIAH THEUS



CATHERINE VAN VOORHEES

A PORTRAIT painter of the South whose work is rarely seen in the North was Jeremiah Theus. He came with two brothers from Switzerland to South Carolina about 1739, and our introduction to him is the following notice in the *Gazette* of Charleston, S. C., of August 30, 1740:

“Jeremiah Theus, Limner, gives notice that he is removed into Market Square, near John Laurens, Sadler, where all Gentlemen and Ladies may have their pictures drawn, likewise Landscapes of all sizes, Crests and Coats of Arms for Coaches or Chaises. Likewise for the convenience of those who live in the country he is willing to wait on them at their respective Plantations.”

It is not known whether Theus ever painted miniatures, but his advertisement would indicate that he painted almost everything. He died May 18, 1774. There are few families of note and position in the South not represented on his canvas. I have a list of about forty and should like to record more.

SAMUEL KING

SAMUEL KING was born in Newport, R. I., January 24, 1749, and married, August 26, 1770, Amy, daughter of Samuel and Amy Vernon. He died December 20, 1819, at Newport, R. I. He made at least one miniature, that of the Rev. Ezra Stiles, President of Yale University, in 1770, and finished a portrait in oil of Stiles the following year, 1771. He passed the winter of 1771-72 in Salem, Mass. In 1780 King copied a portrait by Peale of Washington belonging to John Hancock, which was sent to France. He had as pupils Gilbert Stuart, Washington Allston, Malbone and Charles B. King. Among the portraits by Samuel King are those of

Rev. Gardiner Thurston, 1721-1802, of Newport, R. I.

Dr. David King, 1774-1836

Rev. Ezra Stiles, of Yale College

Rev. Edward Taylor, 1708-1777, of Westfield, R. I.

Mrs. Richard Derby

JOSEPH WRIGHT



JOSEPH WRIGHT
(SELF PORTRAIT)

THE name of Joseph Wright is associated with the list of artists who painted life portraits of Washington, Wright having painted at least four, one in 1782 at Princeton, N. J., and one in 1784. Early in 1782, in Paris, he painted the portrait of Franklin, now in the Corcoran Gallery,

Washington. Wright was born in Bodentown, N. J., in 1756 and died in Philadelphia in 1793. He was the son of Patience Wright, a most eccentric character, who modelled in wax. Wright studied with Benjamin West and John Hoppner in London, where he had gone with his mother. Among his portraits, in addition to those of Washington and Franklin, are those of

George IV.

Mrs. Washington

General George Clinton

John Jay

Frederick Mecklenberg

Benjamin Goodhue

ROBERT EDGE PINE



MARY BALL WASHINGTON

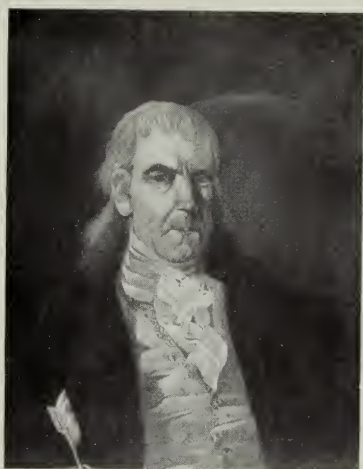
ROBERT EDGE PINE, although not American born, painted in this country industriously for seven years. He was born in London in 1742, and before coming to America in 1783 he had proved himself as an historical and portrait painter in England, having commenced the practise of

his profession as early as 1762, about which period he painted a large picture "The Surrender of Calais," now in the Town Hall of Newbury, Eng. Among the pictures painted in this country are those of

George Washington
Mrs. George Washington
Francis Hopkinson
Benjamin Franklin
Thomas Hopkinson
Declaration of Independence
General Horatio Gates
Samuel Vaughan

William S. Johnson
Robert Morris
George Read
Dr. John Ogilvie
Baron Steuben
Charles Carroll
Cadwallader Colden

JOHN MASON FURNASS

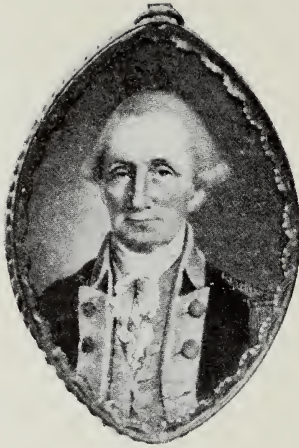


JOHN VINAL

A PAINTER and engraver very little known was John Mason Furnass. He was the son of John Furnass and married Anne Hurd, a sister of Nathaniel Hurd, the well-known engraver and silversmith. Nathaniel Hurd, in his will in 1777, left his tools to John Mason Furnass, "owing to the genius he discovers

for the business." In 1785, according to the *Columbian Centinel*, Furnass had the studio formerly occupied by John Smibert and later by Trumbull. His birth date has not been definitely determined, but he died in 1809, at that time living at 10 Federal Street, Boston. His portraits are exceedingly rare. The portrait of John Vinal, the old schoolmaster of Boston, is the only authentic portrait so far discovered, with the exception of another portrait of the same person.

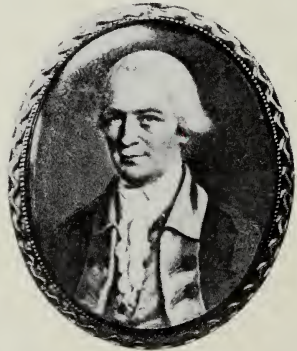
JOHN RAMAGE



WASHINGTON
1789

RAMAGE was without doubt one of the best painters of portraits in miniature of which we have any record. John Ramage, as his name implies, was an Irishman. He came to Boston prior to the Revolution and was a loyalist during the pre-Revolutionary troubles, serving as a lieutenant in the Royal Irish Volunteers. During the Siege of Boston in 1776 he went to Halifax.

The records of Trinity Church, Boston, show that on March 8, 1776, he married Maria Victoria Ball, and soon after his arrival in Nova Scotia he married a widow by the name of Taylor. Through the help of Rev. Dr. Walter of Trinity and Rev. Mather Byles, Jr., the first Mrs. Ramage secured a divorce. Ramage returned to New York, where he was commissioned a Lieutenant of Militia by the British in



GEORGE CLINTON

February, 1780. He became involved in debt and fled to Canada in 1794 and died in Montreal in 1802. The portrait of Washington reproduced was painted in 1789, as Washington says in his diary under date of October 3, 1789: "Sat for Mr. Ramage near two hours to-day, who is drawing a miniature of me for Mrs. Washington." There is another miniature of Washington showing the face turned to the left. Among other portraits by John Ramage are those of

General John J. Van Rensselaer	Elbridge Gerry
William Fen	Mrs. Elbridge Gerry
Mrs. William Fen	Isaac Coles
Alexander Macomb	Mrs. Isaac Coles
Mrs. Alexander Macomb	John Pintard
Governor George Clinton	Mrs. John Pintard

BENJAMIN TROTT



JOHN WOODS POINIER

A MINIATURE painter of great merit, whose work is often mistaken for that of Malbone, was Benjamin Trott. He copied in miniature several of Stuart's portraits, among them that of Washington. He was in New York City in 1793, and Dunlap says Trott was painting miniatures in Albany, N. Y., in 1796.

He went to the Middle West in 1805, came to Philadelphia in 1806; in 1808 had a studio with Thomas Sully and again in 1810. In 1819 he was in Charleston, S. C., and in 1833 he is reported to have been painting in Boston. His contemporaries as miniature painters were Malbone, Robert Field and Charles Fraser. Among his sitters were

James Abercrombie, D. D.
Mrs. Elizabeth Powell
Cornelius Lowe
Mrs. Alexander N. Macomb
William Wilkins
Benjamin Willcocks

Lewis Sanders
James Williams
George Clymer
James Gibson
James Richards

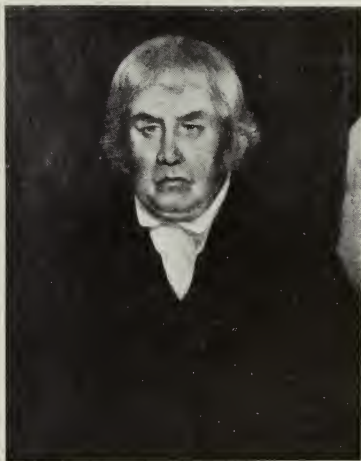
HENRY CHEEVES PRATT



LAFAYETTE

died in Wakefield, Mass., November 27, 1880. He was a pupil in Boston of S. F. B. Morse, commenced painting landscapes and portraits in New Haven in 1823 (Dunlap, Vol. II., page 377), and travelled and painted in the White Mountains with Cole. He settled in Boston, where, in 1825, he painted from life a

SON of Joseph and Lydia M. Pratt and grandson of Captain Joseph Pratt who was born in Salem, Mass., in 1745, removed to Orford, N. H., in 1792, and died there in 1832. Henry Cheeves Pratt was born in Orford, N. H., June 13, 1803 (Dunlap was mistaken in giving birthplace as Oxford, N. H.), and



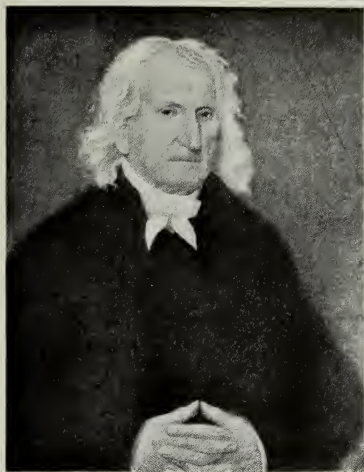
JOSEPH PRATT

portrait of Lafayette. He had a studio for several years at 6 State Street, Boston. In the collection of portraits at the Peabody Museum, Salem, Mass., is one of Captain Joseph Pratt of Salem and Orford, N. H., the father of the artist, and which is here reproduced. Other portraits by Pratt are those of

Gardiner Greene	Rev. A. D. Judson
Edward Payson, D. D.	Nicholas Emery
Mrs. A. A. Frazar	Benjamin Pierce
Captain John Callahan	William J. Walker
Mrs. John Callahan	His Own Portrait
John Mann	

and many copies of the work of other artists. Pratt also painted "The Gardiner Greene Mansion," "State Street," "The Hunter of the Hills," "The Scollay Building," "Merry Andrew," and two "Views of White Mountain Notch."

ELIAB METCALF



JOSEPH HAWES
1727-1818

AN excellent portrait painter of the early nineteenth century was Eliab Metcalf, as is shown by the portrait reproduced of Joseph Hawes, who was Lieutenant in the Massachusetts Militia and served at Lexington and Bunker Hill, and was the author of the Wrentham "Declaration of Independence."

Metcalf was born in Franklin, Mass., on February 5, 1785, and died January 15, 1834. He was a relation of Chester Harding. He traveled through the Eastern States, Canada and Nova Scotia, and then came to New York to study drawing with John Rubens Smith. In 1807 he visited Guadaloupe. Returning, he studied with Waldo and Jewett and in 1814 married Ann Benton. Metcalf went to New Orleans, where he painted many portraits during a residence of three years. He then went to St. Thomas, D. W. I., where he painted four years. Commencing in 1824, he painted portraits for six years in Havana. He was an industrious worker, making many portraits, several of which were engraved by Durand. I should like to know of any authentic examples.

NOTES

The portrait of Isaiah Thomas was painted by W. M. S. Doyle and also by Henry Williams. I should like to know the whereabouts of either of them.

Martin Sprague engraved and painted portraits in Boston before the Revolutionary period. Any information about him personally or his pictures will be welcome.

An advertisement in the *Boston Chronicle* of January 11, 1768, recites the fact that George Mason, Limner, makes portraits in Crayon. Who was he?

I should like to know about W. Lewis, who painted portraits in Boston, Salem, and elsewhere, about 1812.

Two portraits signed "McKay" are in the American Antiquarian Society at Worcester. The subjects are Mr. John Bush, 1755-1816, and Abigail Adams Bush, 1765-1810. Who was McKay?

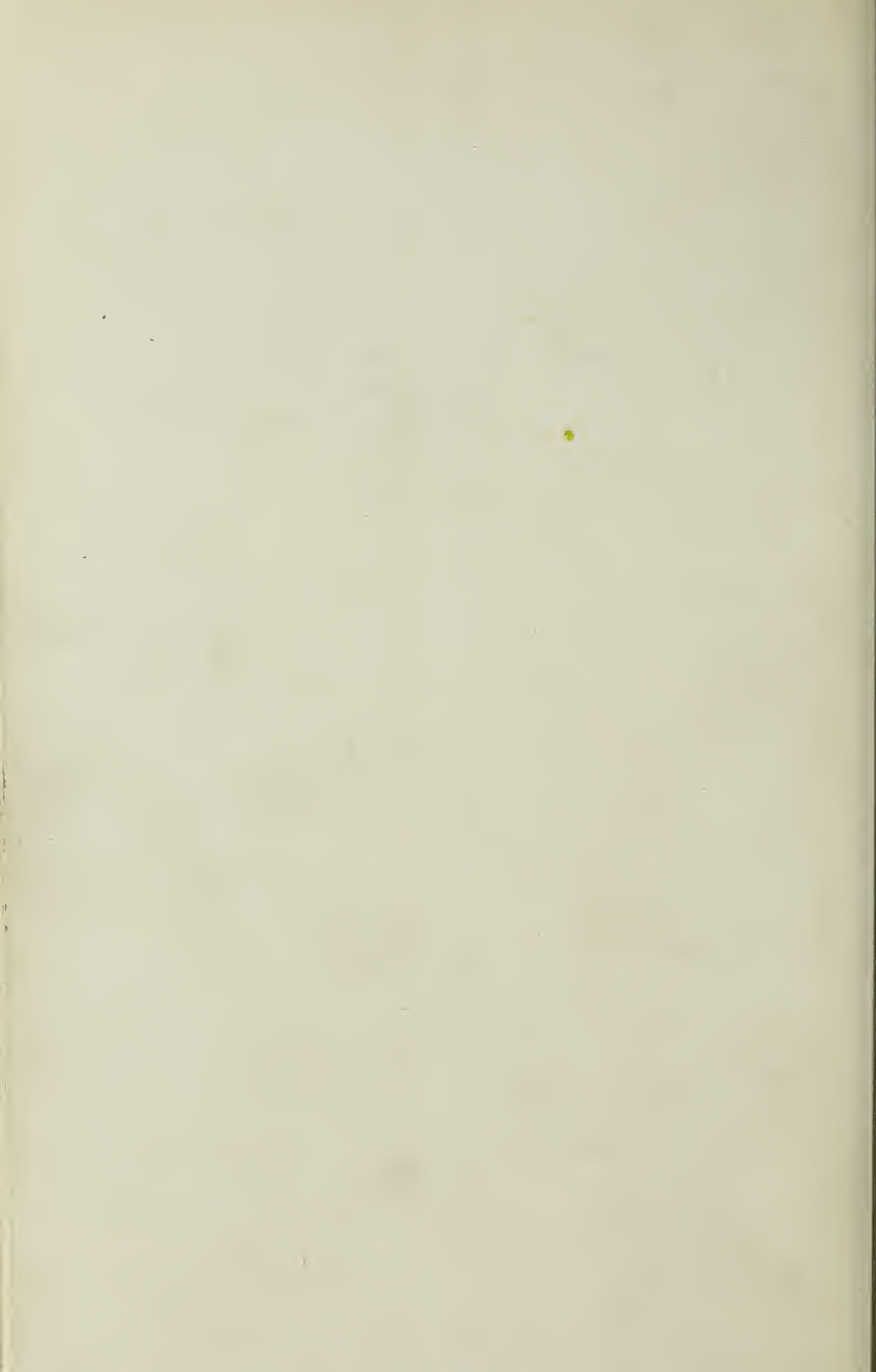
James McGibbon painted portraits in 1800, or about that period, in Boston. Has any one a portrait known to be by him?

A few portraits were made in Boston about 1790 by John Ritts Penniman. I do not know them.

Christian Remick painted in Boston in 1768. I have only this fact recorded of him and should like to know more.

THE interest in early American portraits is increasing rapidly, and the work of the pioneers in American art who left the only record we have of the features of our ancestors is now more appreciated than ever before. These portraits teach and encourage pride in ancestry and make the characters in our history real. Many of these portraits are more or less cracked, blistered or wrinkled. Others are dry and colorless from dirt or lack of varnish; backgrounds are lost, flesh color entirely unlike the work of the painter, perhaps the canvas torn or broken,—all owing to neglect. In nearly every case portraits may be restored without injury or in any way altering the work of the artist, by intelligent and careful attention. I am familiar with the technique and manner of nearly all the early American portrait painters, and am prepared to consult without expense with owners of old portraits as to their condition and advise with them as to what is necessary for their preservation. This work is done under my personal supervision and I have an extensive list of references.

FRANK W. BAYLEY.





PORTRAITS OF THE FIRST FIVE PRESIDENTS OF THE UNITED STATES BY GILBERT STUART, BOSTON
 ART CLUB EXHIBITION

EARLY AMERICAN ARTISTS

By RALPH DAVOL

OF the fourteen provincial capitals Boston and Philadelphia preserve the richest store of early American portraits. Likewise, or possibly in consequence thereof, these two cities harbour the greatest number of genealogical societies, colonial dames, Sons of the Revolution and other ancestor-worshippers thus providing an appreciative audience for a gallery of portraits like the one recently shown at the Art Club in Boston. This loan exhibition, including many paintings hitherto unknown to the public, was of national interest.

While an attempt to classify American art as ancient and modern may provoke a smile from the venerable European standpoint if such a line must be snapped the centennial exposition of 1876 seems to be as good as any dividing-point into two periods. This exhibition of early American art contained selected examples from the brushes of Francis Alexander 1800-1881, Washington Allston R. A. 1779-1843, Joseph Ames 1816-1892, Jonathan Blackburn 1700-1765, John S. Copley 1737-1815, Ralph Earle 1751-1801, Chester Harding 1792-1866, G. P. A. Healy 1813-1894, John Nagle 1799-1865, Gilbert Stuart Newton 1795-1835, Wm. Page 1811-1885, Rembrandt Peale 1778-1860, John Sharples 1751-

1811, John Smibert 1684-1751, Gilbert Stuart 1755-1828, Thomas Sully 1783-1872, John Trumbull 1756-1843; also an elaborate frame hand-carved by Paul Revere.

The pre-revolutionary artists have left a legacy of portraits in quality almost as ligneous, marmoreal and air-tight as a carriage-painter's decorations. Most of the early divines are preserved to us in a sort of *rigor mortis*. We may also call up some picture of the Past from divers portraits of

"Judges grave and colonels grand,

Fair dames and stately men,

The mighty people of the land,

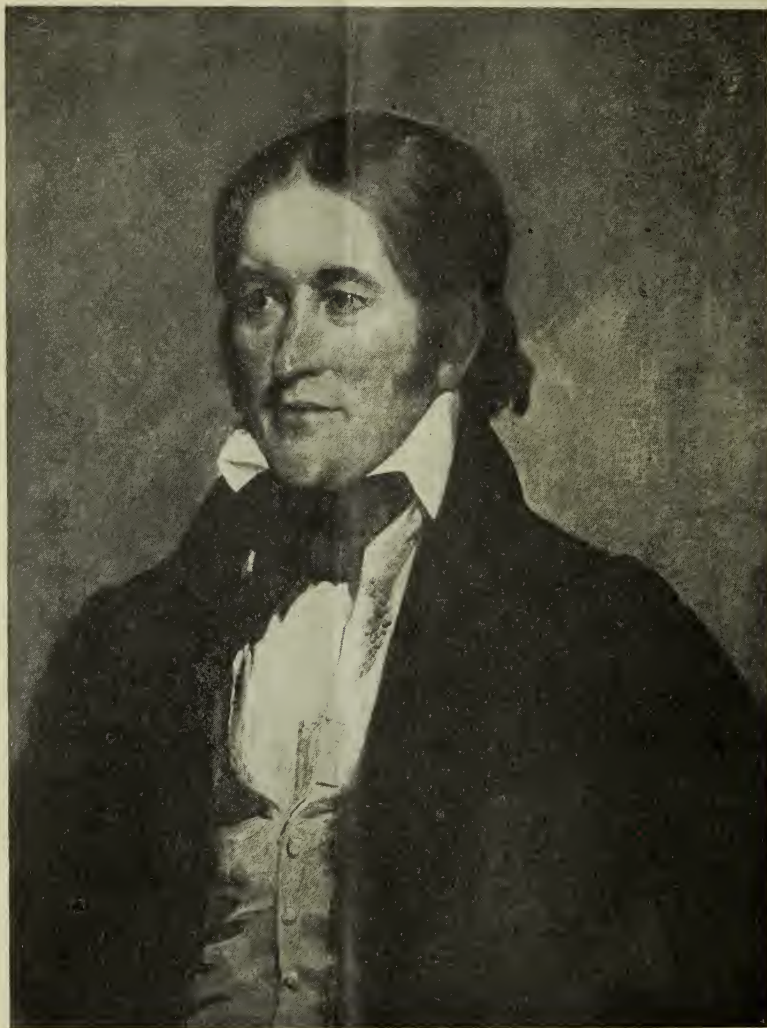
The 'world' of there and then."

Conspicuous as any among the exponents of nascent American art is John Smibert who came to this country under the patronage of Bishop Berkley. His *chef-d'oeuvre* is the large group of Berkley's family. In making studies for this large canvas Smibert took advantage of the long voyage across the Atlantic. He is represented by a portrait of Mrs. John Channing of the famous Newport family.

Among the artists who found inspiration in the heroes of the revolution John Trumbull stands out pre-eminently. In the formative days of the national spirit Trumbull was a practical patriot, a serious, conscientious descendant of the

Puritan age he did not quite dare to give free rein to his partially-developed artistic temperament. Of painting he once wrote: "I am fully sensible that the profession as it is generally practiced is frivolous, little useful to society, and un-

Thus Trumbull found justification for devoting his time to a "frivolous" profession by preserving the epochal events attending the birth of the nation in which his family connections played no inconsiderable part. Primarily a historian he



PORTRAIT OF DAVID CROCKETT BY JOHN NEAGLE. OWNED BY MRS. C. W. AMORY

worthy of a man who has talents for more serious pursuits. But to preserve and diffuse the memory of the noblest series of actions which have ever presented themselves in the history of man is sufficient warrant for it."

is best known by the patriotic scenes now collected at Yale College and in the Capitol at Washington. The selection from his work at the exhibition is Mrs. Governor Clinton of New York.

At the opening of the nineteenth cen-

tury came the semi-invalid Washington Allston, far different type from Trumbull. Spirituality and the poetic-sense were far more highly developed in him than in the ardent patriot. With Allston the ideal was the real. His visionary,

something of the delicate charm of Raeburn. The example of his work is a genial portrait of Peter Robeson.

John Nagle is exceptionally well-represented by an admirable portrait of Gilbert Stuart and one of David Crockett.



PORTRAIT OF MRS. GOVERNOR CLINTON BY JOHN TRUMBULL. OWNED BY EBEN D. JORDAN, ESQ

transcendental nature prompted him to paint allegorical and biblical subjects. A delicate portrait of one of the Channing family into which he married well-represents his sensitive temperament.

Akin to Allston in gentle sweetness was Thomas Sully whose technique has

The latter seems to be an instance of the transformation of the artist's character, for the renowned frontiersman, coon-hunter and military hero is portrayed with an ascetic, scholarly mien, bespeaking a sedentary, academic life.

Chester Harding, a graduate sign-

painter, was noted for his excellent likenesses as exemplified in his portrait of Henry Clay.

A large canvas by G. P. A. Healey, done as late as 1869, portrays the poet Longfellow and "Edith of gold hair" in the "Children's Hour." This picture,

par excellence are Gilbert Stuart and John Singleton Copley. To the connoisseurs of pictorial art they make a strong appeal to-day; at this exhibition over half the gallery is given over to their productions. Each of these masters has his devoted champions. Among the laity,



PORTRAIT OF MRS. ABIGAIL ROGERS BY COPLEY. OWNED BY MISS A. P. ROGERS

reproduced on the cover of the last issue of the New England Magazine, was made in Rome at the same time that Healy was also painting Lizst. Out of the chance meeting sprang a close intimacy between the poet and composer.

But the two American "old masters"

who judge from less exacting canons Copley seems to have the larger following; with professional artists Stuart appears to hold the stronger claim to immortality.

Reviewing their line of descent it appears that both artists, curiously enough

merged from a background flavored with tobacco. Copley's father was an Irish tobaccoist in Boston; the father of Stuart cultivated the soothing weed in Southern Rhode Island, where he manufactured snuff. Copley was born in 1737, eighteen years before Stuart, and received his impetus toward art from his step-father, the Boston engraver Pelham. His earliest efforts indicate that his heart was inclined to ostentation and the

that go to make up a "ten-acre canvas" with the same fidelity that he painted a face. Stuart's interest visibly flagged when he had reached the neckerchief. The rest of a canvas often seemed amateurish—at least not painted *con amore*.

"Leave draperies to mantua-makers," he said, "I will paint God's masterpiece, the human face." He studied to depict the inner character—and nature writes little



A CORNER OF THE EXHIBITION OF EARLY AMERICAN ART AT THE BOSTON ART CLUB, NOVEMBER, 1911.

affectations of fashionable society. He painted "externals" even to his latter day. Copley knew all the artifices in vogue to heighten an effect and beguile the beholder, as strong contrasts of light and shade, gaudy accessories or dramatic poses. These gave Copley his proverbial "distinction." Where Copley was grandiloquent Stuart was simple, quiet, reposeful, suggesting a fine reserve. Copley painted hands, nankeen waistcoats, silk furbelows, brocades and the incidentals

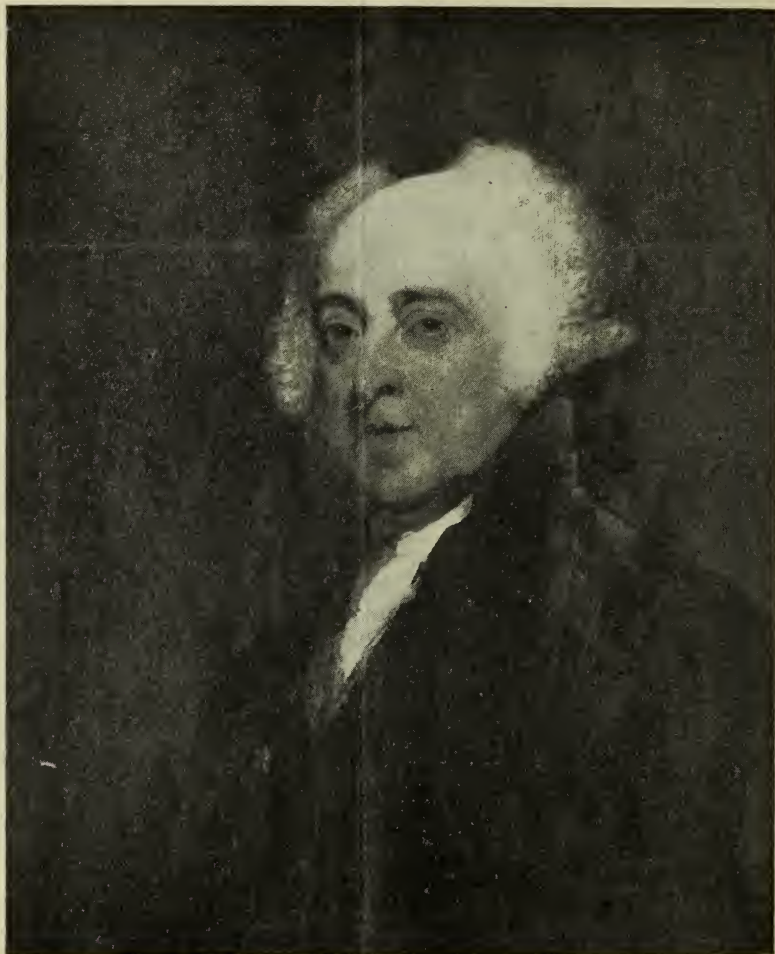
of a man's character below the collar-bone.

Stuart would sit down with the person he was to paint, tell fine racy stories, all the while absorbing the personality of his subject; then taking a generous pinch of snuff would dip his brush in the various characters of heart and mind he had discovered and so transcribe the inner man upon his canvas.

As to methods and habits Copley was the harder worker; his paintings indicate determined and conscientious drawing,

his genius was of the brand defined as an infinite capacity for taking pains. Copley seems studied where Stuart is spontaneous. Copley had imagination, sentiment, and a penchant for telling a story on the canvas. There is much grace and beauty of line in his work but his color-

his own eyes and acquired an individual style. He enveloped his canvasses in a mellow atmosphere. His paintings exhibit a higher symphony of color than Copley's. His orchestration of colors is more subtle. He paints in close harmony; the range of values is narrow, not inten-



PORTRAIT OF JOHN ADAMS BY GILBERT STUART. FROM THE COLLECTION OF T. JEFFERSON COOLIDGE, ESQ.

sense was not so exquisite as that of Stuart.

When Benjamin West found the boys imitating Stuart's palette he remarked to them: "You must steal his eyes, not his colors." The eye is the artist. Though a student of West, Romney, Reynolds and Gainsborough Stuart looked through

sified as in the Dutch school. (The artist Enneking claims that the drawing together of extremes creates the "ideal atmosphere of love" in art as in other phases of human existence.) There is a tenderness, succulency, mobility to Stuart's flesh tones which Copley was unable to attain. Yet underneath is the

strength of the skeleton. Blood can circulate in the skin of a Stuart. Color lightly mounts the cheek (and sometimes the nose).

Stuart was a man of convivial habits—a “three-bottle man”—after the pattern of Franz Hals. Man creates in his own image. That it was a day of Madeira and old Jamaica rum is clearly evident from his portraits; even his women sometimes intimate frequent visits to the buffet.

Stuart's greatness was as a colonist. Thackeray thought him the equal of Titian. His pearly grays, subdued reds and luminous yellows glow with animation and the loveliness of life. Each plane was closely related to the next. “There are no lines in nature,” he said. When representative works of the two artists are placed cheek by jowl (if studio slang may be pardoned) Stuart blows the skin off Copley.

Stuart applied his colors pure, unmixed, separate; then knitting them together with a broad dry brush left an uncorrupted freshness which made for solidity and brilliancy. He worked rapidly au premier coup. He painted for posterity. When critics reminded him that was painting Washington's eyes a deeper blue than they really were he replied that in a hundred years they would fade to just the right color.

Copley painted the pride and vanity of life. Stuart went direct to the real man—the body that is more than raiment. He did not apotheosize but humanized his

subject. He was the more successful in securing the actual humanity of his subject—the temperament, personality, pulse, nerves, foibles and intimate spirit of the man before him. Therefore we feel a closer tie of kinship with a person painted by Stuart than by Copley. And so we venture to assert that as an American artist Stuart will outlive Copley as Millet will outlive Watteau. He had a purer taste for eternal truths.

The spirit of democracy did not appeal to Copley. He left America to seek the sparkle of the court set of George III. Stuart after many years in England returned to America to paint the ungilded dignity and majesty of Washington and the other Revolutionary heroes he admired.

Boston is proud of Copley, who was born there and painted there fifteen years. His name is attached to the leading plaza, a hotel, a printing house, a street and a dramatic society. When the government patronizes art as in continental countries Boston will give due recognition to the other master-painter who worked there thirty years and mayhap carry out the suggestion of a Boston artist that a worthy statue be placed at the Park Square entrance of Boston Common in which, a few steps further on, the master lies buried in the tomb of a friend. He died impoverished. So thoroughly was he in thrall to the muses that he gave little heed to the worship of mammon.

POLICE RAYS

By JOSEPH MATTHEW SULLIVAN

THE AMBITIOUS “COPPER.”

AFTER a policeman has been on the force for about five years, and during that time has mastered all the details and routine of police work, he yearns for promotion. When a “chump” copper he brings to

the attention of the court many trifling cases which after being heard by the court a nominal fine is imposed or an appeal is taken by the parties from the court's finding. Upon appeal the case is “nolle prossed” by the district attorney as too trifling to take up the time of the court, or because the evidence is not

strong enough to convict. He thinks that "quantity instead of quality" counts towards advancement in the police business. He begins to study and learn the principles of his profession. He must master the fine points of the detective art, and gain the summit of every "chump" copper's ambition, to get to a place at police-headquarters, "down town." It is important that he should know and learn the methods and habits of criminals; know the operation of the criminal mind; take a Bertillon measurement, understand finger-prints; the laws governing extradition and arrest; what constitutes good evidence before a court. When he has mastered these essential details he is a fairly well trained man in police work, and he well knows that in detective work only the trained man succeeds. It is necessary that he should know the extradition laws of the various states of the United States, divorce laws of the United States, and the Extradition Treaties between the United States and foreign nations.

He must also learn how to write a "police circular" and describe in an intelligent manner the personal appearance, habits, peculiarities of any fugitive from justice, so that police in a neighboring city or state can act intelligently on the information contained in the "circular" and "make" the man wanted and turn him over to the parties asking for his apprehension.

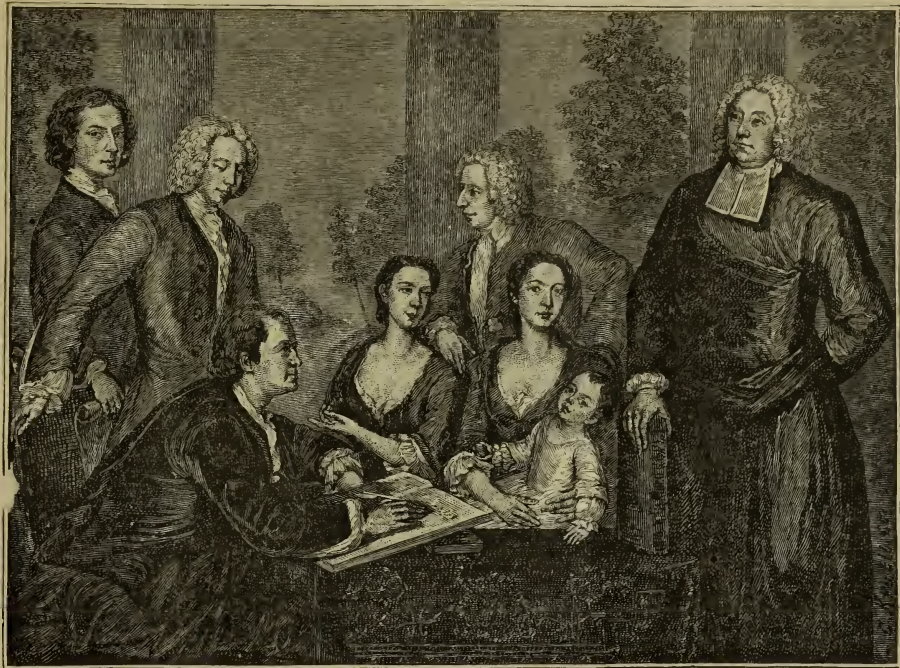
A "harness-copper" will never put another "harness-copper" (an officer in uniform) wise to the many fine points of the police business; he has to find that knowledge for himself because each and every policeman is a candidate for promotion, and no one wants to give an adversary an advantage over himself. There is now a "correspondence" school for the training of the "chump" copper; it is conducted by trained lawyers and criminal law specialists and for a stipulated fee the ambitious copper can get this necessary education and training for his promotion and advancement.

THE CRIMINAL CLEARING HOUSE.

There is published in Chicago a newspaper called the "Detective" which acts

as the official organ of the police departments of the United States and Canada. In the columns of the "Detective" are displayed photographs of fugitives wanted and notices of rewards for the arrest of bail-jumpers, escaped convicts, and other individuals whose arrest is a matter of public interest and concern. This paper is published once a month, and its files are carefully preserved by the police; it contains a veritable mine of information concerning the records of crooks, and all classes of thieves. When the police do not know anything about a man under arrest they simply send his picture to the "Detective" for publication, and ask the other police officials of the country if they know anything about the culprit. Another chief of police sees the picture and happens to know all about the man concerning whom the information is asked, and he mails on at once the desired information to the police official asking it. In this way the western police help the eastern police, and vice versa. The files of the "Detective" contain photos, descriptions, and records of professional criminals such as shoplifters, pickpockets, confidence-men, burglars, bank-robbers, sneak thieves, penny-weighters, forgers, and check raisers, besides rewards offered for fugitives, missing people and bond jumpers. These files are of the greatest value to police, sheriffs, penal institutions, peace officers, special hotel and railway police officers, detective agencies and those interested in criminal investigations. A file of the "Detective" for the past ten years contain a permanent rogues gallery of 12,000 to 15,000 photos, descriptions, and records of the best working criminals in the United States and Canada.

The Pinkerton Detective Agency acts in harmony and co-operation with the local police authorities; they get the pictures of all thieves taken by the local police, and in return they allow the local police to view their picture gallery and they interchange pictures and information concerning criminals and by this system of mutual co-operation they produce the desired results in any criminal case.



FAMILY OF BISHOP BERKELEY.—[JOHN SMYBERT.]

EARLY AMERICAN ART.

DURING the first century of our colonial existence, local artists, often scarcely deserving the name, are known to have gained a precarious livelihood by taking meagre portraits of the worthies of the period in black and white or in color. We should know this to have been the fact by the portraits, quaint, and often rude and awkward, which have come down to us, without anything about them to indicate what artist painted them. Occasionally in these canvases, from which the stiff ruffles and bands of the Puritans stare forth at us, a suggestion of talent is evident. Cotton Mather alludes to a certain artist, whom he speaks of as a limner. But in those times there was, at best, no art in this country except what was brought over occasionally in the form of family portraits, painted by Vandyck or Rembrandt, Lely or Kneller. These precious heirlooms, scarcely appreciated by the stern theologians of the time, were, however, not without value in advancing the cause of civilization among the wilds of the Western world. Unconsciously the minds of coming generations were influenced and moulded by

these reminders of the great art of other lands and ages.

The first painter in America of any decided ability whose name has come down to us was John Watson, who executed portraits in Philadelphia in 1715. He was a Scotchman. It is to another Scotchman, who married and identified himself with the rising fortunes of the colonies, that we are, perhaps, able to assign the first distinct and decided art impulse in the United States. We owe to Bishop Berkeley the most notable impulse which the dawning arts received in this country, when he induced John Smybert to leave London, in 1725, and settle in Boston, where he had the good fortune to marry a rich widow, and lived prosperous and contented until his death in 1751. Smybert was not a great painter. If he had remained in Europe, his position never would have been more than respectable, even at an age when the arts were at a low ebb. But he is entitled to our gratitude for perpetuating for us the lineaments of many worthies of the period, and for the undoubted impetus his example gave to the artists who were about to come on the scene, and assert the right of the New World to exercise its ener-

gies in the encouragement of the fine arts. It is by a comparatively unimportant incident that the influence of Smybert on our early art is most vividly illustrated. He brought with him to America an excellent copy of a Vandyck executed by himself, and several of our artists, including Allston, acknowledged that a sight of this copy affected them like an inspiration. The most important work of Smybert in this country is a group representing the family of Bishop Berkeley, now in the Art Gallery at New Haven.

A flock of foreign portrait painters, following the example of Smybert, now came over to this country, and rendered good service in perpetuating the faces of the notable characters and beauties of the time; but none of them were of special moment, excepting, perhaps, Blackburn and Alexander. But their labor bore fruit in preparing the way for the successes of Copley.

The first native American painter of merit of whom there is any authentic record was Robert Feke, who was of Quaker descent, and settled in Newport, where portraits of his are still to be seen, notably that of the beautiful wife of Governor Wanton, which is preserved in the Redwood Library. What little art education he received resulted from his being taken prisoner at sea, and carried to Spain, where he contrived to acquire a few hints in the use of pigments. Feke was a man of undoubted ability, and the same may be said of Matthew Pratt, of Philadelphia, who was born in 1734, in respect of age antedating both Copley and West, although not known until after they had acquired fame, because for many years he contented himself with the painting of signs and house decorations.

But the latent æsthetic capacity of the colonies displayed itself suddenly when John Singleton Copley, in his eighteenth year, and after only a most rudimentary instruction, adopted art as a profession. But although a professional and successful artist while a mere youth, Copley seems to have been preceded in assuming the calling of artist by a lad of Pennsylvania, one year his junior, but evincing a turn for art at a still earlier age, when hardly out of the cradle.

The birth of a national art has scarcely ever been more affecting or remarkable than that recorded in the first efforts of Benjamin West. He was born at Spring-

field, Pennsylvania, in 1738, a year after Copley. The scientist of the future may perhaps show us that it was something more than a coincidence that the six leading painters of the first period of American art came in pairs: Copley and West were born in 1737 and 1738, Stuart and Trumbull in 1756, Vanderlyn came in 1776, and Allston followed only three years later.

The descendants of the iconoclasts who had beaten down statues and burned masterpieces of art, who cropped their hair, and passed sumptuary laws to fulfill the dictates of their creeds, and sought a wilderness across the seas, where they could maintain their rigid doctrines unmolested, were now about to vindicate the character of their fathers. They were now to prove that the love of beauty is universal and unquenchable, and that sooner or later every people, kindred, and tongue seeks to utter its aspirations after the ideal good by art forms and methods, and that the sternness of the Puritans had been really directed not so much against art and beauty legitimately employed, as against the abuse of the purest and noblest emotions of the soul.

West was of Quaker lineage. Such was the rude condition of the arts in the neighborhood at that time that his first initiation into art was as simple as that of Giotto. At nine years of age he drew hairs from a cat's tail, and made himself a brush. Colors he obtained by grinding charcoal and chalk, and crushing the red blood out from the blackberry. His mother's laundry furnished him with indigo, and the friendly Indians who came to his father's house gave him of the red and yellow earths with which they daubed their faces. With such rude materials the lad painted a child sleeping in its cradle, and in that first effort of precocious genius executed certain touches which he never surpassed, as he affirmed long after, when at the zenith of his remarkable career.

How, from such primitive efforts, the Quaker youth gradually worked into local fame, went to Italy and acquired position there, and then settled in England, became the favored protégé of the king for forty years, and the president of the National Academy of Great Britain—these are all matters of history, and, as West never forgot his love for his native land, entitle him to the respectful remembrance not only of artists, but of all his



"DEATH ON THE PALE HORSE,"—[BENJAMIN WEST.]

countrymen. American art has every reason, also, to cherish his memory with profound gratitude, for no painter ever conducted himself with greater kindness and generosity to the rising, struggling artists of his native land. No sooner did our early painters reach London than they resorted for aid or guidance to West, and found in him a friend who lent them his powerful influence without grudging, or allowed them to set up their easels in his studio, and gave them all the instruction in his power. Trumbull, Stuart, Dunlap, and many others, long after they had forgotten the natural foibles of West, had reason to remember how great had been the services he had rendered to the aspiring artists of his transatlantic home.

Benjamin West appears to have been born with great natural powers, which matured rapidly, and early ceased to develop in excellence proportioned to his extraordinary industry and fidelity to his art.

But while a general evenness of quality rather than striking excellence in any particular works was the characteristic of the art of West, together with a certain brick-red tone in his colors, not always agreeable, yet a share of genius must be granted to the artist who painted "The Departure of Regulus," "Death on the Pale Horse," and "The Death of Wolfe." It unquestionably implied daring and consciousness of power to brave the opposition

of contemporary opinion and abandon classic costume in historical compositions. In this innovation he won to his side the judgment of Sir Joshua Reynolds and effected a revolution in certain phases of art. Notwithstanding this, however, West was emphatically a man of his time, moulded by it rather than forming it, and inclined to conventionalism; when he entered the arena, art was in a depressed condition both in Italy, where he studied, and in England. When Reynolds and Gainsborough gave a fresh impulse to art, West's genius had already matured, and was incapable of making further progress.

West established himself as a portrait painter at the age of fifteen, and in the following year (1755) Copley also engaged in the same pursuit, when only seventeen. The former lived to be seventy-nine, the latter was seventy-eight at his death. The art life of Copley must be considered the most indigenous and strictly American of the two. Although receiving some early instruction from his step-father Pelham, and enjoying opportunities, denied to West, of studying portraits by foreign artists, yet Copley's advantages were excessively meagre; and whatever successes he achieved with his brush, until he finally settled in England, at the age of thirty-nine, were entirely his own, and can be proudly included among the most valued treasures of our native art. So highly



PORTRAIT OF A LADY.—[COPLEY.]

were the abilities of Copley esteemed in his day that years before ever he crossed the Atlantic his reputation had preceded him, and assured him a welcome and ready patronage in London.

It is said that Copley was a very slow and laborious worker. The elaboration he gave to the details of costume doubtless required time. But if the popular opinion was correct, we must assume that

many of the paintings now reputed to be by his hand are spurious. It is a common saying that a Copley in a New England family is almost equivalent to a title of nobility, and this very fact would lead many to attribute to him family portraits by forgotten artists who had perhaps caught the trick of his style. But there yet remain enough well-authenticated portraits by this great painter in excellent

preservation to render the study of his works one of great interest to the art student.

There is no mistaking the handling of Copley. Self-taught, his merits and defects are entirely his own. His style was open to the charge of excessive dryness, the outlines are sometimes hard, and the figures stiff almost to ungracefulness. The last fault was, however, less noticeable in the formal, stately characters and costumes of the time than it would be under different conditions. In Copley's best compositions these errors are scarce-

While the fame of Copley will ultimately rest on the masterly portraits which he bequeathed to posterity, yet it will not be forgotten that he was one of the ablest historical painters of his time. The compositions entitled "The Boy and the Squirrel" (painted in Boston), the "Death of Major Pierson," and the "Death of Chatham," will contribute for ages to the fame of one of the most important American artists of the last century.

Charles Wilson Peale, the next artist of repute in the colonies, owes his celebri-



"CHILDREN IN THE WOOD."—[C. W. PEALE.]

ly perceptible. He was far superior to West as a colorist, and was especially felicitous in catching the expression of the eye, and reproducing the elegant dress of the period, while we have had no artist who has excelled him in perceiving and interpreting the individuality and character of the hand. A very fine example of his skill in this respect is seen in the admirable portrait of Mrs. Relief Gill, taken when she was eighty years old. No painter was ever more in sympathy with his age than Copley, and thus when we look at the admirable portraits in which his genius commemorated the commanding characters of those colonial days, in their brilliant and massive uniforms, their brocades and embroidered velvets and choice laces and scarfs, the imagination is carried back to the past with irresistible force, while at the same time we are astonished at the ability which, with so little training, could give immortality both to his contemporaries and his art.

ly partly to accidental circumstances. Of course a certain degree of ability is implied in order that one may know how to turn the winds of fortune to the best account when they veer in his favor. But in some cases, as with Copley and West, man seems to wrest fate to his advantage, while in others Fortune appears to throw herself in his way, and offer him opportunities denied to others. At any rate, it seems no injustice to ascribe the continued fame of Charles Wilson Peale to the fact that he was enabled to associate his art with the name of Washington, and that his son Rembrandt, by also following art pursuits, was able to emphasize the fame of the family name. Peale the elder was not a specialist; he was rather like so many born in America, gifted with a general versatility that enabled him to succeed moderately well in whatever he undertook, without achieving the highest excellence in any department. Inclining alternately to science and mechanics, he



"DEATH OF MONTGOMERY IN THE ATTACK ON QUEBEC."—[J. TRUMBULL.]

finally drifted into art, went over to England and studied with West, and returned to America in time to enter the army and rise to the rank of colonel. His versatile turn of mind is well illustrated by one who says that "he sawed his own ivory for his miniatures, moulded the glasses, and made the shagreen cases."

It was the good fortune of Peale to paint several excellent portraits of Washington, representing him during the military part of his career both before and during the Revolution. Lacking many of the qualities of good art, these portraits are yet faithful and characteristic likenesses of the Father of his Country, and as such are of very great interest and value.

It is to another Revolutionary soldier of superior natural genius, Colonel John Trumbull, that the country is indebted for a proof of the national taste for the fine arts. The son of Jonathan Trumbull, colonial Governor of Connecticut, he received a classical education at Harvard University. But here again observe the far-reaching influence of one act. That copy already alluded to, which was executed by Smybert after a work of Vandyck, the great painter who was welcomed to the banqueting halls of merry

England by Charles I. and Henrietta Maria, was again to bear fruit. It inspired the genius of Trumbull with a passion for color while yet in his youth, and ultimately led to his becoming a great historical painter.

But first he had to undergo the storm of war, which gave him that experimental knowledge of which he afterward made such good use. Of a high spirit and proud, irascible temper, Trumbull served with distinction: was major at the storming of the works of Burgoyne at Saratoga, and had reached a colonelcy, when he threw up his commission, and went over to England and became a student of West, whose style is perceptible in many of the works of the younger artist.

If inequality is one sign of genius, then Trumbull possessed it to a marked degree. The difference in merit between his best paintings, which were chiefly composed in England, and those he executed in this country in the later years of his life, is remarkable. This probably was due in part to the lack of any appreciable art influences or patronage in his own country to stimulate the artistic afflatus. The genius of Trumbull was conspicuous in portraiture and historical painting. The energy

of his nature is illustrated in such powerful portraits as those of Washington and Hamilton. Deficient in drawing, and unlike the originals in details of feature, they are life-like in their general resemblance, and thrill us with the spirit of those whom they represent. We see be-

of that period. Within that limit he was moved by a correct feeling for color and exhibited great force of expression. But let him stray beyond the compass of his powers, as in the representation of woman, and his coloring becomes unnatural, his drawing inexpressive.



GENERAL KNOX.—[GILBERT STUART.]

fore us the heroes who conducted the struggling colonies successfully to military independence and political freedom. Trumbull's miniatures in oil of many of the men who were prominent in the Revolution are also very spirited and characteristic, and of inestimable historic value. He was less successful in the representation of feminine beauty. The range of his talents was limited, but within that narrow area they displayed certain excellences quite rare in the Anglo-Saxon art

The art of this great painter, for so we must call him in view of some of his works, culminated in the historical compositions entitled "The Signing of the Declaration of Independence," "The Siege of Gibraltar," and the immortal paintings representing the "Death of Montgomery" and the "Battle of Bunker Hill." The last two were not surpassed by any similar works in the last century, and thus far stand alone in American historical painting. Cabinet in size, they combine breadth

and detail to an unusual degree. The faces are in miniature, in many cases portraits from life. They could be cut out and framed as portraits; each also is stamped with the individual passions of that terrible hour—hate, exultation, pain, courage, sorrow, despair. And yet with all this truth of detail the general spirit and effect of the scene is preserved. The onward movement, the rush and the onset of war, the harmony of lines, the massing of chiar-oscuro, the brilliance and truth of color—all are there. One gazes first astonished at the skill of the artist, and ends by feeling his heart stirred, and his emotions shaken as the leaves of the forest are blown by the winds of October, and his sympathies carried away by the grandeur and the terror of battle. Yes, when John Trumbull painted those two pictures, he was inspired by the fires of genius for once in his life. His later historical works are so inferior in all respects as scarcely to seem to be by the same hand.

Trumbull lived to see a taste for the arts growing up among his fellow-countrymen, and the first feeble attempts to furnish art instruction in his native land to the artists of the future. He was president of the Academy of Fine Arts, of which he was one of the founders.

In the same year with Trumbull was born the greatest colorist and portrait painter we have seen on this side of the Atlantic, Gilbert Stuart. The town of Narragansett, in the little State of Rhode Island, was the birth-place of this painter, who came of Scotch and Welsh descent—an alliance of blood whose individual traits are well illustrated in the life and character of the painter.

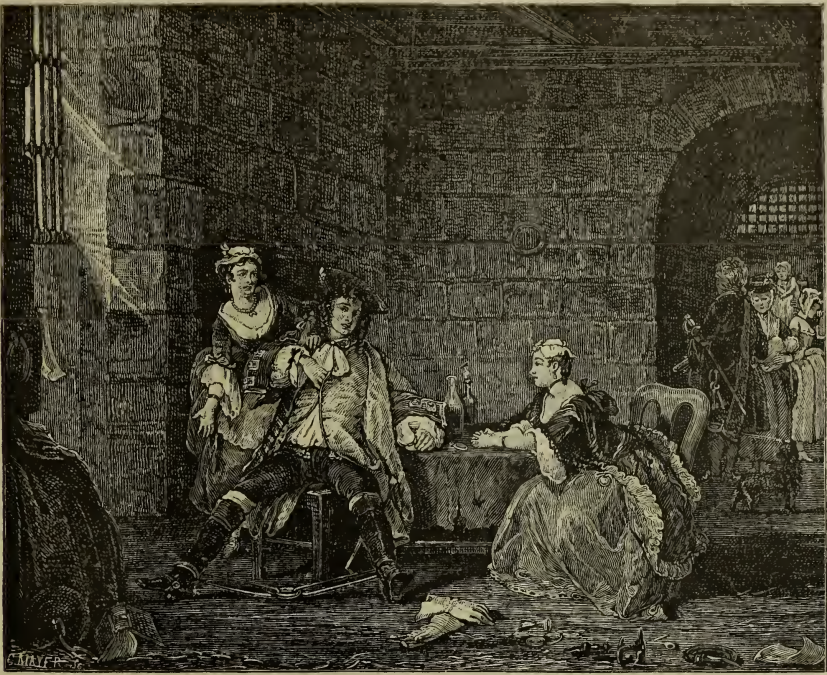
Fortune was becoming a little kinder to our artists. Stuart's dawning genius was directed at Newport by Cosmo Alexander, a Scotch portrait painter of some merit, who took his pupil to Scotland and placed him in charge of Sir George Chambers. After various vicissitudes, including, like so many of our early painters, an art apprenticeship in the studio of West, the young American artist settled for a while abroad, and acquired such repute that he rivalled Sir Joshua Reynolds in the popular esteem; his brush was in demand by the first in the land, and the unfortunate Louis XVI. was included among his sitters.

After this, in 1793, Stuart returned to America, painted the portraits of our lead-

ing citizens in our chief cities, and finally settled in Boston. The most important works he executed in this country were his well-known portraits of Washington, including the famous full-length painting which represents the great man, not in the prime of his active days, as represented by Peale and Trumbull, but when, crowned with glory and honor, in the majesty of a serene old age, he was approaching the sunset of life.

The character of Stuart was one of marked peculiarities, and offers points of interest scarcely equalled by that of any other American artist. The canny shrewdness and penetrating perception of the Scotchman were mellowed almost to the point of inconsistency by the warm and supple traits of his Welsh ancestry. An admirable story-teller himself, he in turn gave rise by his oddities to many racy anecdotes, some of which have been treasured up and well told by Dunlap, who, if inferior as a painter, deserves to be long and cordially remembered for his discursive but valuable book on early American painters.

As regards the art of Stuart, it can be safely affirmed that America has produced no painter who has been more unmistakably entitled to rank among men of genius. He followed no beaten track; he gave in his allegiance to no canon of the schools. His eagle eye perceived the secrets of nature according to no prescribed rules. Not satisfied with surfaces or accessories, he gave us character as well. Nor did he rest here. In the technical requirements of his art he stands original and alone. That seemingly hard, practical Scotch nature of his was yet attuned like a delicate chord to the melody of color; few more than he have felt the subtle relation between sound and color, for he was also a musician. In the handling of pigments, again, he stands pre-eminent among the artists of his generation. Why is it that his colors are as brilliant, as pure, as forcible, as harmonious to-day as when he laid them on the canvas nearly a century ago? If you carefully examine his pictures, you shall see one cause of the result explained. He had such confidence in his power, and such technical mastery, that he needed not to experiment with treacherous vehicles, and rarely mixing tints on the palette, laid pure blues, reds, or yellows directly on the canvas, and slightly dragged them together.



"BEGGAR'S OPERA."—[G. STUART NEWTON.]

Thus he was able to render the stippled, mottled appearance of color as it actually appears on the skin, to suggest also the prismatic effect which all objects have in nature, and at the same time, by keeping the colors apart, to insure their permanence. Stuart generally painted thinly on large-grained canvas, which gave the picture the softness of atmosphere. But sometimes, as in the case of the powerful portrait of General Knox, he loaded his colors. But even in that work he did not depart from his usual practice in rendering the flesh-tints.

It has been alleged by some that Stuart was unable to do justice to the delicate beauty of women, especially the refined type which is characteristic of the United States. He may have more often failed in this regard than in other efforts, but the force of the accusation disappears when one observes the extraordinary loveliness of such portraits as that of Mrs. Forrester, the sister of Judge Story, at Salem. But, indeed, it seemed to make little difference to him who the sitter happened to be. He entered into the nature of the individual, grasped the salient traits of his character, and whether it was a seaman or a statesman, a triumphant gen-

eral or a reigning belle, his unerring eye and his matchless brush rendered justice to each personality.

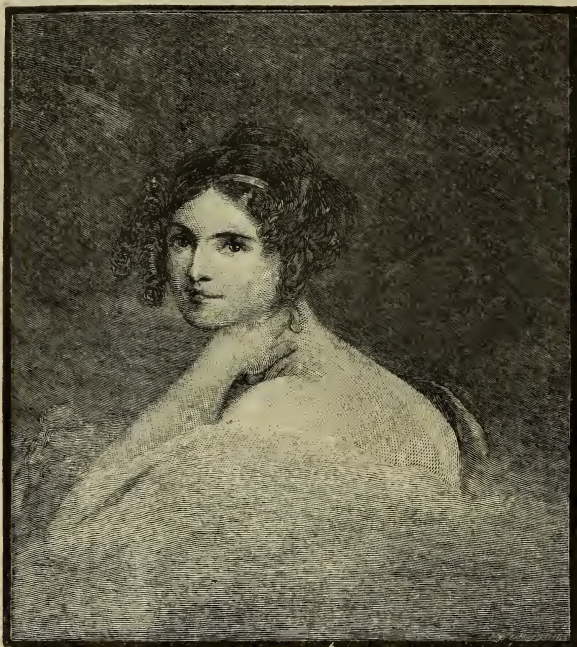
Gilbert Stuart Newton, the nephew of Stuart, is a painter well known in England, where he early established himself; and having been born at Halifax, and always remained a British subject, he more properly belongs to foreign art. But his education was gained in the studio of his uncle in Boston, and his style shows unmistakable traces of the teacher's methods. Newton executed some good portraits before abandoning his native land, including one of John Adams, which is in the Massachusetts Historical Society. He is known abroad as a genre painter of semi-literary compositions.

James Frothingham also was a pupil, and in some degree an imitator, of Stuart who possessed unusual ability in portraiture. But it was confined to the painting of the head; whether from the lack of early advantages, which was so remarkable that he had not even seen a palette when, self-taught, he was able to execute a very tolerable likeness, or because of natural limitation of power, Frothingham's talent seemed to stop at the neck of the sitter. The face would perhaps be re-

produced with a force, a beauty, a truth of color and character, that oftentimes suggested the art of Stuart, while the hands or shoulders were almost ludicrously out of drawing and proportion. Besides Frothingham, there were a number of painters of celebrity, contemporaries of Stuart, but unequal merit. Colonel Sargent acquired a repute in his time which

popularity as a portrait painter. He was possessed of great versatility, was eccentric, a *bon-vivant*, and excelled at telling a story. It is melancholy to record that after many vicissitudes he ended his days in poverty.

Thomas Sully was also a native of England, who came to this country in childhood, and lived so recently that it is diffi-



FANNY KEMBLE.—[SULLY.]

it is difficult to understand at present. He seems to have been more of an amateur than a professional artist. His ablest work is the "Landing of the Pilgrims," of which a copy is preserved at Plymouth. Rembrandt Peale obtained a permanent reputation for his very able and truthful portrait of Washington. He bestowed upon it the best efforts of his mature years, and it received the compliment of being purchased by Congress for \$2000—a large sum for an American painting in those days, when the purchasing power of money was greater than it is now. "The Court of Death," by Peale, is an ambitious painting, which had a wide repute at one time, but some of his simpler compositions were of more artistic value. John Wesley Jarvis, a native of England, likewise enjoyed at one time much

cult to realize that he was the contemporary of Trumbull and Stuart. Sully had great refinement of feeling; this is shown in a certain favorite ideal head of a maiden which he reproduced in various compositions. One often recognizes it in his works. His portraits are also pleasing, but in the treatment of a masculine likeness the feebleness of his style and its lack of originality or strength are too often apparent.

John Neagle, of Philadelphia, was a pupil of Sully, but first began his art career as apprentice to a coach painter. Like many of our artists of that time, he tried his hand at a portrait of Washington, but he will be longest and best remembered by his vivid and characteristic painting of Patrick Lyon, the blacksmith, at his forge. This picture now hangs in the elegant



"THE HOURS."—[MALBONE.]

galleries of the Philadelphia Academy of Fine Arts, where several of the masterpieces of our early painters may be seen hanging in company with it, among them West's "Christ Rejected," Vanderlyn's "Ariadne," and Allston's "Dead Man Restored to Life."

Born the year of the Declaration of Independence, John Vanderlyn, like most of the leading artists of this period of whom we are writing, lived to old age. His days were filled with hardship and vicissitude, and unless he has since become aware of the fame he left behind, he was one of many to whom life has been a very questionable boon.

Vanderlyn was a farmer's boy on the

Hudson River. It was one of those curious incidents by which Destiny sometimes makes us think there may be, after all, something more than blind chance in her ways, that Aaron Burr, passing by his father's house, saw some rude sketches of the rustic lad. With that keen eye of his, Burr discerned in them signs of promise, and invited him to come to New York. When Vanderlyn arrived, Burr treated him kindly. Eventually the painter made a portrait of Theodosia, the beautiful and ill-fated daughter of his benefactor; and when Burr was under a cloud, and forced to fly to Europe, it was Vanderlyn who received and gave him shelter.

Much of the art life of this painter was

passed at Rome and in Paris. His varied fortunes, and the constant adversity that baffled him at every step, obliged him to resort to many a pitiful shift to keep soul

the time seems to be proven not only by the applause it received at Rome, but also by the fact that it carried off the gold medal at the Salon in Paris. Such is the



"JEREMIAH."—[WASHINGTON ALLSTON.]

and body together. It was owing to this cause that he so rarely found opportunity to do justice to the undoubted ability he possessed.

But Vanderlyn left at least two important creations, marked by genuine artistic feeling and beauty, that will long entitle him to a favorable position among American painters. "Marius among the Ruins of Carthage" I have never seen, and can only speak of it by report, but that it is a work deserving to rank high in the art of

irony of fate that the artist was twice forced to pawn this medal; the second time he was unable to redeem it.

The "Ariadne" has unfortunately begun to show signs of age, and the browns into which the flesh-tints are painted are commencing to discolor the delicate grays. An oil-painting, if properly executed, should hold its qualities for a longer time. But the works of too many good artists are unfortunately affected in the same way. The "Ariadne" is, however, a no-

ble composition, quite in classic style, and if not strikingly original, is a most creditable work for the early art of a young people.

Newport, Rhode Island's charming little city by the sea, once a thriving commercial centre, now a favorite resort of

G. Malbone, who, after a successful art life in his native town and at Charleston, died at Newport at the early age of thirty-two.

Miniature painting was a favorite pursuit of our early artists. Some of our best portraits have been done by that



"DYING HERCULES."—[SAMUEL F. B. MORSE.]

culture, gayety, and wealth, but always opulent in delightful colonial and Revolutionary associations, and doubly attractive for the artistic memories that cling to it, and the treasures of our art which it contains, was the birth-place of Edward

means; but among all who have followed it in the United States none have excelled Malbone, although some, like John Fraser, of South Carolina, have been very clever at it. He succeeded in giving character to his faces to a degree unusual in minia-

ture, while the coloring was rendered at once with remarkable delicacy, purity, and fidelity. His best works are probably the likeness of Mr. Green, and the exquisitely beautiful group called "The Hours," which is carefully preserved in the Athenæum at Providence.

With the general public the name of no American artist of that time is probably more widely known than that of Washington Allston. He owes this, doubtless, in part to the fact that being also a writer he became identified with the literary circle at that time prominent in Eastern Massachusetts. He was born in 1779 at Waccamaw, South Carolina. Sent at seven years of age to Newport, both for health and instruction, he lived there ten years, and very likely associated with Malbone, and perhaps met Stuart there.

Subsequently Allston visited Italy, and then settled in London, where his talents were sufficiently recognized to gain him the position of Academician. The mistake of his art life, although it was perhaps advantageous to his fame at home, was his return to the United States while yet in his prime. The absence of influences encouraging to art growth, and of that sympathy and patronage so essential to a sensitive nature like that of Allston's, had a blighting effect on his faculties, and the many years passed in Boston were years of aspiration rather than achievement. Allston has suffered from two causes. Overrated as an artist in his day, his reputation is now endangered from a tendency to award him less than justice; the latter may be due in part to the fact that Allston himself adopted a course of action that tended to repress rather than develop his art powers. In his desire to give to his productions intellectual and moral value and permanent dignity, and in his aversion to sensationalism in art, he treated his subjects with a deliberate severity which takes away from them all the feeling of spontaneity which is so delightful and important in works of the imagination. If his genius had been of the high order claimed by some, such a result would have been impossible. The emotional element would sometimes have asserted itself, and given to his finished works that warmth and attraction the lack of which, while they are intellectually interesting and worthy of great respect, prevents them from inspiring and winning our hearts, and has impaired

their influence in advancing the progress of art.

That Allston might have produced paintings of more absolute power seems evident from his numerous crayon sketches and studies for paintings, which are full of fire, energy, and beauty, delicate fancy and creative power. One can not wholly understand Allston until he has seen those studies, and it can not be too much regretted that he did not allow a freer rein to his brush when composing the works upon which he desired to establish his fame. When he did so far forget himself we get a glimpse of the fervor and grandeur of the imagination that burned in that brain, whose thoughts were greater than its capacity for expression. It must also be granted that the works of Allston have the quality peculiar to the productions of original minds. It is not until they have been seen repeatedly that they reveal all that is in them. "Uriel in the Sun," "Jeremiah," and "The Dead Man Restored to Life" are probably the best of the finished works by which to estimate the solemnity, mysteriousness, and impressiveness of Allston's imagination. Without giving us new revelations regarding the secrets of color, as he was rather an imitator of the Venetian school than an originator in this line, Allston can be justly considered one of the most agreeable colorists of the American school.

Few of those who recognize the late Samuel F. B. Morse as the inventor of our telegraphic system are aware that in early life he was an artist, and gave abundant promise of excelling both in sculpture and painting. He became the pupil of Allston in London, and modelled at that time a statue called the "Dying Hercules," which won the prize of a gold medal offered by the Adelphi Society of Arts for the best single figure. From this statue he afterward composed a painting of the same subject, which is now in New Haven—a work of unquestioned power, showing careful anatomical knowledge and a creative imagination. There was good reason to predict a noble career in art for the young American, but circumstances beyond his control drifted him away from the chosen pursuit of his youth, and he eventually achieved fame and fortune in the paths of science. But in the prosperous hours of his after-life did he not sometimes look back to his early art with a pang of regret? It is to Morse that the

National Academy of Design owes its origin, and with him closed the first period of American art.

We see that this division of our pictorial art, with the exception of Thomas Birch, of Philadelphia, a marine painter of some repute, and a few others of less note, was devoted to the figure, and if sometimes feeble in result, was inspired by lofty motives. In historical art and portraiture it was sometimes very able, and fairly maintained itself on a level with the contemporary art of Europe. Owing to the entire want of art opportunities at home, our leading artists, with few exceptions, were forced to pass a good part of their lives in foreign studios.

We also find that a feeling for the beauty of form, as indicated in black and white, or in sculpture, was scarcely perceptible in this stage of our art. With the exception of Deacon Drowne, who worked in wood and metal, and Patience Wright, who modelled skillfully in wax,

the feeling for plastic art was very nearly dormant in the country, while any progress in architecture, until recent years, was hopelessly ignored. It is true that the active, restless intellect of Thomas Jefferson sought to endow the nation with a sixth order of architecture, patriotically resembling a stalk of Indian corn. The small pillars made after this design are in one of the vestibules of the basement of the Capitol at Washington, where the ardent soul of the patriot may visit them, and see for himself the beginning and the end of the only original order of architecture ever attempted in this country.

Through much tribulation, much earnest faith and enthusiasm for art, our early painters prepared the way for the national art of the future. We owe much to them, and in our preference for present methods, which must in turn be superseded by others, let us not forget the honor due to the pioneers of American art.

ROSAMOND.

IN the fragrant bright June morning, Rosamond, the queen of girls,
Down the marble door-steps loiters, radiant with her sunny curls ;

O'er the greensward, through the garden, passes to the river's brink,
Throws away an old bouquet, and wonders if 'twill float or sink.

Then returning through the garden, round and round the lawn she goes,
Singing as she cuts fresh roses—she herself her world's fair rose ;

In her dainty morning robe, and straw hat shading half her face,
Picturesque in form and feature, lovely in her youth and grace ;

In her hand a little dagger, sharp and glittering in the sun,
Rifling hearts of thorny bushes, cutting roses one by one,

Pink and white and blood-red crimson, some in bud and some full blown—
There through lawn and grove and garden sings she to herself alone ;

Softly sings in broken snatches some old song of Spain or France,
As she holds her roses off at full arms-length with sidelong glance,

Shifting groups of forms and colors, for a painter's eye hath she,
And all beauty pleaseth her, so artist-like and fancy-free.

Now she enters her boudoir, and sets her roses in a vase ;
There for seven days and nights their bloom and fragrance fill the place.

When the petals droop and fade she'll bear them to the river's brink,
Singing, throw them on the waves, and wonder if they'll float or sink.

Will she bear away to-night a bunch of lovers' rose-hearts—pray ?
Set them in her vase a week—then throw them with her flowers away ?



Upon Ivilia's Clothes

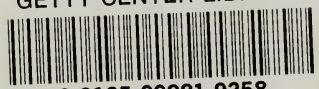
When as in silks my Ivilia goes,
Then, then (me thinks) how sweetly flows
That liquefaction of her clothes.

Next, when I cast mine eyes and see
That braue vibration each way free
O how that Glittering taketh me!

Rob. Herrick



GETTY CENTER LIBRARY



3 3125 00881 9258

